

FOR THE LADIES.

The Dress of Literary Women as Illustrated by Some Well Known People.

The Costumes to be Worn by Miss Brooklyn in Desdemona, the Empress and Delilah.

The Wife of a Noted Politician as a Photographer—The Home Life of Jean Ingelow.

The question of the dress of literary women has been the topic of discussion lately, and investigation proves that the old theory of the ink-stained fingers and untidy garments of women who live by the pen has no foundation in fact. Julia Ward Howe, who wrote the "Battle Hymn of the Republic," and began and mastered the study of Greek after she had turned fifty, has the most beautiful little hands that are kept with exquisite care, and her dress, though always of black since her daughter, Mrs. Anagnos's death, is always the work of the best dressmakers and a model of elderly daintiness and charm. Her daughter, Maud Elliott, who writes novels, inherits her mother's pretty hands and is much given over to the labor of the toilet. She has none of the unconventional tastes of some of the young lady novelists, and likes her clothes to be made according to the latest Paris fashions. She is fond of black and scarlet. Mary Mapes Dodge, editor of St. Nicholas, is another literary woman with pretty hands; indeed, the palmists say that it is natural for a woman who makes her living by the pursuit of any one of the arts to have a symmetrical hand, which is the mark of an artistic nature. Mrs. Dodge dresses extremely well in plain, tailor-made clothes in the daytime and generally in black or white silk or lace in the evenings. Of lace she is extremely fond, and does not begrudge money spent upon it. Alice Wellington Rollins is still another literary woman with beautiful little hands, and is fond of white crepes and gray silks, which her simple trained gowns are usually made. Margaret Sangster, who edits Harper's Bazar, usually dresses in black, with a bit of fine white lace at her throat or wrists, and her snow-white hair in smooth folds about her head. She gives always an impression of extreme daintiness and care. Amelie Rives Chandler does not neglect her clothes; indeed, she spends a great deal of money upon them and dresses richly and elaborately, but she is given over to certain propensities as to their shape and cut, which suggest provincial ideal, though it is said since her residence in Paris she has laid aside many of these and dresses more like ordinary folk. Anna Bowman Dodd, author of "Cathedral Days," is still another author with charming little hands, and no Parisian grande dame was ever more "frou frou" in her taste in dress. Once every year she goes to the French capital, and she takes as much delight in high-heeled slippers and Worth gowns as if she did not know one end of a pen handle from the other. Miss Muffree dresses very simply, and is fond of Quaker gray gowns, but has a passion for beautiful lace, and is extremely difficult to satisfy on questions of the cut of her dresses. Grace King wears the daintiest silk stockings and black satin slippers, made for her by a French shoemaker in New Orleans, and she likes to wear long-trained, perfectly plain black silk gloves that fit like a glove. Miss French, known to the literary world as Octave Thanet, wears the neatest and trimmest of gowns, and, as an admirer expressed it, "always looks as if she had just that minute came out of the tissue paper and ribbons of a French importer's box." Edith Thomas dresses simply, but with faultless daintiness, and Louise Quinay's gowns are as fine as her verses.

Miss Brooklyn's Costumes.

Of all the theatrical events of this coming season, undoubtedly the most interesting will be the reappearance of Salvini after an interval of three years. Miss May Brooklyn is to be his support, and will play Desdemona to his Othello, the Empress to his Gladiator and Delilah to his Samson. The mounting and costuming plays in America has made such immense development that no actor or actress thinks of undertaking any serious performance in dresses that have not been specially designed and executed by men who make theatrical costuming the study and business of their lives. Mr. Bell has made three designs for the Desdemona part and two for each of the others. The first dress in "Othello" is worn by Desdemona when she appeared before the senate and makes her public choice between her father and the Moor. This is the cream white velvet dress, with touches of gold in it—a Venetian robe slashed up to the waist over a pale strawberry silk, the edges of the silk, the edges of the velvet being embroidered in gold. The robe is all in one piece and opens square, with gold-worked edges in the neck over the Strawberry silk. The long floating sleeves which touch the floor are of the same colored silk, and from the little strawberry-colored, close Venetian cap edged with pearls, floats a veil of white silk tissue which reaches down to the end of the train. When Desdemona appears for the first time on the island of Cyprus she is wrapped from head to foot in a cloak of peculiar shade of indred cashmere, lined with the same colored indred silk of a lighter tone. This envelops her completely, and only a glimpse is caught of the edges of a dull green petticoat. Later she appears in a close habit of olive-green velvet, which fits smoothly to the body in the manner of fourteenth century gowns, and over it hangs from the shoulders a sort of peplum of abbinthe green crepe. As Faustine, in the "Gladiator," she wears one gown of Bengal shade of the glorious shade of yellow which the emperors of China have made their royal color. Over this is a Roman mantle of pale lilac. Another is of white crepe, embroidered with gold, over which falls a mantle of the Imperial Roman purple, and she wears the crown and jewels of an empress. The first Delilah dress is all of white crepe, a loose flowing gown, open at the throat, with long, open sleeves, and golden chain a gold and scarlet drapery with gold fringes. In the second dress she has girt up close under the breasts with a purple scarf a sort of close, shawl-like garment, embroidered in strange Egyptian designs of mixed sphinxes in purples and browns and yellows, a dress that suggests the colors of a tropical serpent.

An Amateur Woman Photographer.

One of the cleverest of the amateur photographers in this country is Mrs. Platt, wife of the well known ruler of republican politics in New York. She has done some excellent work with a Kodak, which she carries with her in all her travels, and an important part of the luggage is a camera that goes into what is apparently a large alligator-skin valise, but in reality contains a complete photographing apparatus, with which she fixes upon glass anything that appeals to her as picturesque or worthy for any cause of preservation. The Kodak, which can be used in a moment and re-

quires no focusing, is employed to catch the queer and amusing things she comes across, and its instantaneous records of events are all preserved in a scrap-book, a sort of "funny itinerary" of her journeys. During her visit to the south she employed it entirely in securing character sketches of the dandies and their queer antics, and these occupy a separate volume as "Charcoal Comicalities." She does the entire work with her own hands—photographing, developing the plates, printing, touching and mounting, and has learned how to produce some very beautiful effects with bromide prints that look almost like photographs.

Jean Ingelow's Life.

Jean Ingelow, whose "High Tide of the Coast of Lincolnshire" every one was quoting our recent storm that sent the tide up into all manner of unexpected places, lives in an old-fashioned, cream-colored stone house in Kensington, set in the midst of extensive grounds, with handsome trees and many beautiful flowers and shrubs. At least, this is her home in summer time, her lungs are not very strong, and in winter time she occupies a little cottage in the south of France, on the shores of the Mediterranean, covered with vines and smothered with flowers. She is nearly 60 now, but does not look half her age, her eyes are as bright and her cheeks as rosy and rounded as a girl's. Of late years she has written very little, and even what she does she rarely publishes, for her theory is that a poet never writes any immortal verse after he or she has passed 50, and she may very justly rest on the laurels she won for herself before she reached that age. Contrary to the general belief, there never was any such tune as "The Brides of Maria Enderby," which the ringers rang to warn the Boston folk of the coming tide.

BETWEEN THE GREEN CORN AND THE GOLD.

Between the green corn and the gold,
Between the dawning and the noon,
Love that at first was pale and cold,
Waxed ruddy with the summer moon,
And hearts beat high and lips grew bold
Between the green corn and the gold.

The primrose, precious key of spring,
Unlocked the casement of the year,
The flowers few forth on rainbow wing
Or all and mead and more
To woo the new year like the old
Between the green corn and the gold.

Between the gold corn and the green,
Between the midday and the dawn,
The summer woods have lost their sheen,
The flowers have withered on the lawn,
And love lies dead where love has been,
Between the gold corn and the green.

Love is not dead; he cannot die,
Although his eyes be veiled with pain;
The woods shall wake by and by
The flowers shall blossom once again;
And we shall wake, my queen,
Between the gold corn and the green!

THE HILLS.

The everlasting hills! they hedge me round
And hold me safe within their narrow vale.
From the world's great turmoil not a sound
Doth penetrate these hills so profound.
Ah, life is paradise in this fair vale!

At morning all the east glows vivid red
And all the hills reflect the rosy light;
At sunset warm and mellow rays are shed
Across the valley, while the mountain head
Stands for a moment bathed in glory bright.

Then, like a being pure and fair as snow,
The full moon rises grandly over the hills,
And mounting zenithward, serene and slow,
She pours a flood of light on all below
And views her face in myriad mountain rills.

Ah, this is peace! to live at Nature's side,
To walk with her at morn and noon and eve,
To wander free with Nature for a guide,
To drift and dream upon life's quiet tide,
To find from worldly care a sweet reprieve.
—H. BRIET FRANCES CROCKER.

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